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dition to make not only minute individual but also broad statistical observations.

Meanwhile Mr. Schinz's study cannot fail to suggest much that is of interest to those who are concerned in the vital question of spelling reform.

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The Philosophy of Schiller, by EMIL CARL WILM. Boston: John W. Luce & Co., 1912. 183 pp.

A valuable presentation of an interesting subject. Schiller unquestionably enjoys the distinction of being the most philosophical man of letters, or the most literary philosopher of modern times, and while he is thought of even in his own country primarily as a poet and dramatist it is to the philosophical substratum in his writings that their enduring cultural value is undoubtedly in large measure due. The late Professor James has somewhere quaintly remarked that it is of greater importance for the mistress of a lodging house to be acquainted with the philosophy of life of a prospective inmate than with the size of his bank account. One might add that the bank account holds out to the individual a far less certain hope of earthly immortality than a correct system of philosophy. Modern America is perhaps as indifferent to philosophy, pure or applied, as any country or nation which is so fortunate as to be considered enlightened, and it is therefore here and now that the writings of a Schiller and the sympathetic critique of trained interpreters can be of the most immediate service. The writer welcomes the present volume as one fitted to acquaint the reader not merely with the ideas that governed the mind of one of Germany's most high-souled and gifted writers but to launch him upon the main current of philosophical thought that has flowed with less interruption perhaps than any other stream of human activity from ancient times down to the present day. Professor Wilm gives,

indeed, more than the title of his book would indicate, in that a whole chapter is devoted to "The Historical Background, Leibniz and the British Moralists," while toward the end of the discussion Schiller's relation to Post-Kantian Idealism, chiefly as represented by Fichte, is considered at some length. Greater attention is, of course, paid to the influence of Kant, and it is here that Schiller's real value as a philosophical thinker comes most clearly into view. For as Goethe, according to his own statement, was led to his evolutionary view of nature (*Metamorphosen*) through his instinctive apprehension of the inadequacy of the Linnæan system of classification as a sufficient basis for scientific thought, so Schiller, dissatisfied with the neglect by Kant of the sensuous side of man's nature, is led to his conception of beautiful conduct (*die schöne Sittlichkeit*) and the beautiful soul (*die schöne Seele*), in which *inclination vs. duty* has given way to *inclination to duty*.

The fundamental difference in ethical thought between these two eminent contemporaries is indicated most happily by Professor Wilm in these words:

"While Kant had unbounded confidence in the power of reason, and was jealous of its prerogatives, regarding feeling as an incompetent and dangerous guide to the will, Schiller was rather inclined to doubt the capacity of reason, considered in independence of the emotional nature, to furnish a sufficient motive for conduct, and had unlimited confidence, on the other hand, in the possibility of the education of feeling to the point where the will might surrender itself completely to its guidance, and have no occasion to fear for the consequences."

A superficial criticism, sometimes directed against Schiller, though more frequently against Goethe, is that he neglected the deeper interests of humanity, particularly its religious aspirations, in an exaggerated devotion to the æsthetic pleasures of art. The answer to this criticism consists not in minimizing the value which Schiller placed on art but rather in showing what lofty purposes he hoped to attain through the æsthetic education of man.

"As in art we obey the law of nature with gladness, so also should it be in conduct, which, from one point of view, may be considered as

one of the fine arts, and not the least noble." (Wilm, 143.)

"He emphasized the possibility of this moral education through the refinement of man's æsthetic nature by means of the objects of æsthetic appreciation, and he himself became a distinguished leader in moral and political reform by the products, not often surpassed in imaginative sweep and artistic finish, of his poetic activity." (Wilm, 171.)

The author's evaluation of Schiller's permanent contributions to æsthetics and philosophy is generous but just. And if Schiller the philosopher has been overshadowed in the popular estimation by Schiller the poet and playwright the book before us will do much toward establishing a better balanced appreciation of the whole Schiller,—Schiller the man.

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GIOVANNI BUSNELLI, *Il concetto e l'ordine del 'Paradiso' dantesco*, 2 vols., Città di Castello: Casa Tipografico-editrice S. Lapi, 1911-12.

Remote from latter-day philosophy and science, isolated in its well-nigh incorporeal beauty and its message of absolute surrender to the divine will, Dante's *Paradiso* has intimidated rather than allured the casual reader, and has offered the modern elucidator little promise of easy conquest. While commentators swarm thick as flies over the *Inferno*, and hover in clouds (though at a more respectful distance) about the *Purgatorio*, relatively few have dared to make a resolute attack on the last *cantica*. Gardner's excellent guide, *Dante's Ten Heavens*, hardly attempts to go beyond the obvious. Moore is concerned almost exclusively with the physical skies. Vossler's keen and learned study of the *Göttliche Komödie* does not take us very far heavenward. D'Ovidio has added no *Paradiso* to his fascinating *Purgatorio*. Even Flamini, so well equipped for the adventure, apparently balks at the third volume of

his *Significati reconditi della Divina Commedia*—the one which is to deal with the "fine supremo."

In the last few years, however, a couple of unusually competent scholars have made amends for many decades of comparative neglect. E. G. Parodi has published in the *Fanfulla della Domenica* of Dec. 5, 1908, and in the memorial volume dedicated to Pio Rajna, 1911, considerations on the structure of Dante's *Paradise* which penetrate far beneath the surface. And now Father Busnelli (a pupil of Flamini, who contributes a short introductory letter), steeped in scholastic lore and well attuned to his task, offers to mature students not only a compendium of the philosophical and theological influences that must have affected Dante's thought, but also a series of highly ingenious hypotheses as to the poet's general conception of Heaven and his reasons for conceiving it as he probably did. Busnelli was previously known to scholars as the author of *L'Etica nicomachea e l'ordinamento dell' 'Inferno' di Dante*, 1907, *L'ordinamento del 'Purgatorio' dantesco*, 1908, and *Il simbolo delle tre fiere dantesche*, 1909. Clever as these investigations were, the present work is very much more important. It is not a book for rapid perusal. While Busnelli can be eloquent when the subject demands, he is not at all prone to the facile verbosity which makes most Dante literature such thin reading. His pages are full, both of solid matter requiring time for digestion, and of intricate conjectures which must be carefully studied and weighed. Whether we agree with him or not, he makes us think, and shows us how to think in Dantesque fashion. Noteworthy, in a field where vulgar abuse is unfortunately so rife, is his courtesy in handling the opinions of other critics. This urbanity does not desert him even in his sturdy and inspiring defence of the supreme loveliness of the *Paradiso*.

Two great problems which Dante often touches upon, but—like all his predecessors and followers—leaves without satisfactory answer, our author prudently refrains from discussing: the origin of evil and the relation of free will to predestination. Upon predestina-